

life; he is a farmer by profession, has been a member of the City council, and in 1892 was appointed to preside over the Fourth ward as b'sh'p.

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CYRUS E. DALLIN.

Cyrus Edwin Dallin was born in this city on Nov. 22, 1861, where he resided until 1880, when he went to Boston and entered the studio of Truman H. Bartlett, the sculptor, and began his art studies. His nineteen years of boy life in Springville were not unlike those of the majority of the village boys of that period, being spent in herding cows, fishing, hunting, going to the canyons for wood, picking the wild berries, rolling rocks down the steep mountain sides, and exploring the caverns; attending the village schools during the inclement season, where he was known as a local artist of no mean ability, as the numerous sketches on fences and walls would indicate. When about fourteen years of age he did some produce peddling at Alta City in Little Cottonwood canyon. In the spring of 1879 he went to work at a mine in the Tintie district, in the dual capacity of cook and sorter of ores. It was while at work in this mine that a vein of white clay was struck, and out of which the sculptor boy carved two heads that gave him local notice and resulted in an exhibition of his handiwork at the Territorial Fair of 1879. At Boston, and later on

at Paris, his genius quickly made him famous, and he now ranks among the foremost sculptors of the age. He has been awarded a great many prizes for the originality and artistic excellence of his work. As a man Mr. Dallin has ever remained one of the people, whole-souled and genial, and totally unspoiled by the plaudits of the artistic world.

Mr. Dallin has returned to his native town several times in the last twenty years, where his heart seems centered though he still resides in Boston. His last work this year was to finish the Pioneer statue of Brigham Young, which was completed on the 24th of July.

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Erdman Delivers Art

BY KARSEN CRANNEY

Wave Lifestyles Editor

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Sometimes life's little treasures are hidden, and we may miss them if we aren't looking.

Take, for example, the Richard Erdman sculpture exhibit at the Old Town Gallery in Park City. Tucked into a tiny corner on bustling Main Street, you might miss the gallery altogether, if you aren't looking for it. And who would guess that inside this unassuming exterior would be the largest collection of marble and bronze sculptures created by the internationally acclaimed sculptor Richard Erdman: an aesthetic feast for the mind and soul nestled in the back gallery of a quiet shop.

Richard Erdman began his career two decades ago. After graduation, from the University of Vermont, he traveled to Italy where he did post graduate studies in Florence, Rome, and Carrara. Following an apprenticeship with master stone cutters, he established a studio in Carrara, arguably the world's finest source of stone, and embraced a lifelong quest to reveal the hidden wonders of each new creation.

Erdman's mastery of medium and perfection of technique are clearly evident in his highly expressive creations, with which he has created an enormous international following. The artist has had more than eighty solo and group exhibitions throughout North America and abroad. His work is in extensive private collections in twenty-six countries. He has been commissioned to create distinctive pieces for patrons as varied as The Four Seasons in Singapore, The Fredrick R. Weisman Museum in Minneapolis, and Princeton University in New Jersey.

Throughout his artistic journey, Erdman has come to recognize the paradoxes inherent in creative endeavor. His art challenges the notion of gravity by making marble weightless, and solid stone full of light. The sculptures are on the brink of floating off their pedestals, though crafted

from the heaviest of earthly materials. The aerodynamic lines and undulating curves that are the established language of his work pulsate with energy and life, creating from the stiffness of stone a dynamic fluidity of form.

Erdman's inspiration for his work is his love of nature and its diversity—perhaps the ultimate paradox. Each natural element is different and individual. Yet, despite this uniqueness, in an incredible feat of contrast and

economy, a beautiful harmony is always the result. Erdman's work seeks to combine the harmony of nature with its diversity, without compromising either individuality or totality.

Movement is the key to expressing this paradox of nature, according to Erdman. He states, "When something stops

growing, it stops living...Movement is the key to growing."

In the movement of his work—the curvature of the line, the play of the light and shadow on the rounded forms—Erdman synthesizes the feelings of one frozen movement in time, describing with simplicity the wildness of expression in a quiet form.

There are clearly common themes in Erdman's marble and bronze creations: energy, movement, and pleasure, to name a few. Yet each piece also tells a unique story. "Eve" invites the viewer inward into the sacred embraces of security. "Statesman" elevates the thoughts to a higher source, a continual striving beyond the confines of earthly form. "Verso" embodies the purity of liquid in space.

Common to all of Erdman's work is the invitation to pause from the monotony of daily existence, appreciate the beauty of pure form and line, and free the soul to contemplate the rhythms of living.

The Richard Erdman sculpture exhibition is currently on display, and scheduled until March 10 at the Old Town Gallery located on 444 Main Street in Park City. Come and discover for yourself one of life's little hidden treasures.

